Conclusion

The fundamental aim of this study is to set up the archetype of Oriental hero, for the identity of the East. However, in the present situation where comparative studies between Chinese cultural areas (Northeast Asia) and Indian cultural areas (Southwest Asia) remain under-researched, this study was a challenging task that had to establish the common mythic basis of India and China first. Furthermore, this study also had a mission to examine and surmount Western scholars’ views on the Orient (Orientalism\(^1\)). Until now, to complete this difficult and challenging task, nine topics about the heroic mythology of India and China were dealt with in this thesis. These nine topics are the questions for defining the archetype of Oriental hero, and every chapter is the answer of each question.

1. Is there any common mythic basis in India and China?

There is a common mythic basis in India and China. This common mythic basis is called Dharma in India, and Tao in China. It can be defined as ‘the principle of nature’. This principle of nature has three characteristics as follows:

i) The principle of nature was not originated by a creator.

ii) The principle of nature harmonizes social order with cosmic order.

iii) The principle of nature provides an ideological basis for the hierarchical system.

It is possible to say that Indian mythology and Chinese literary mythology have been developed, on the basis of this principle.

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\(^{1}\) “Since the publication of Edward Said's *Orientalism* in 1978, much academic discourse has used the term "Orientalism" to criticize a perceived patronizing Western attitude towards Eastern societies that is used to justify Western imperialism. In Said's analysis, the West essentializes these societies as static and undeveloped—thereby fabricating a view of Oriental culture that can be studied, depicted, and reproduced. Implicit in this fabrication, writes Said, is the idea that Western society is developed, rational, flexible, and superior, while Oriental societies embody the opposite values.”

2. What can be extracted from Indian mythology and Chinese mythology as the characteristics of Oriental mythology?

There are two common characteristics in Indian mythology and Chinese literary mythology:

2.1. The absence of absolute good and evil
In India and China, gods never directly decide the absolute criteria of good and bad unlike the case of Yahweh in Christianity. There are only relative social rules in India and China; The Dharma of the Hindu and the golden rule of Confucianism ("Do not to others what they do not want."). Instead of absolute criteria, the retributive justice in which one decides his or her own destiny through his/her own previous deeds controls personal ethics in substance.

2.2. The weak control of Oriental gods over man
In both India and China, a man's fate is not decided by any god. Contrary to the attributes of the one and only God, Indian and Chinese gods do not have such transcendental power. Therefore, their power on humans cannot help being weak, and so the Indians and the Chinese do not need to pay the penalty for the hubris of challenging gods.

3. What are the main characteristics of Indian mythology and Chinese literary mythology?

3.1. The common mythological characteristics of India and China

3.1.1. The common principle of nature: Tao and Dharma
In spite of clear differences, the mythological systems of India and China are based on the common principle of nature: Tao and Dharma.

3.1.2. Homogeneousness of man and god
In India and China, the gap between man and god is not so deep, for their divorce did not happen in the polytheism of India and China. Therefore, man and god cannot be essentially
distinguished.

3.1.3. Relative good and evil

As there is no absolute which gives criteria of good and evil, there is no absolute good and evil in India and China. While the Occident has a dichotomous thinking, based on Christianity, the Orient has pluralistic values arising from polytheism. Therefore, the idea of absolute good or evil did not develop in India and China.

3.2. Characteristics of Indian mythology

3.2.1. A man who overpowers gods

In Indian mythology, a man who overpowers gods is not rare, since humans can get yogic power through penance. The idea that a human priest can control gods with magic power already existed in the Brāhmaṇa period. And in the Upaniṣad period, finally, a man like Buddha overpowers gods.

3.2.2. Open sexual culture

Though India has an ascetic tradition in practice, Indian gods and saints are free from sexual restriction. Sex is regarded as a basic desire and one of the aims of life.

3.2.3. Blessings and curses

Indian gods and saints always give a reward for a penance or a sacrifice. Normal people also give a favour to followers or servants. Mostly, a reward or a favour is a granting of the receiver's wish. In Indian mythology, there are countless stories which consist of blessings and curses.

3.3. Characteristics of Chinese literary mythology

3.3.1. Scanty development of Chinese literary mythology

In general, Confucianism is presented as the main reason for the scanty development of Chinese literary mythology. Confucian rationality, which is based on the humanistic tradition, has belittled myths as frothy stories.
3.3.2. The worship of Heaven (Tien)

The Zhou people were originally a nomadic tribe, and it is believed that the worship of Tien was brought into China by the Zhou. Originally, Tien which was worshipped by Zhou theocracy was a personified god. But in later times, having lost this personality, Tien became a law of nature, ‘the way of heaven’.

3.3.3. The mixture of Hua Xia and Dongyi

Chinese literary mythology can be grasped as the conflict between Hua Xia and Dongyi. The Hua Xia people who became ancestors of the Han people lived in the central district while the Dongyi peoples lived in the downstream regions of the Yellow River, the Yangzi and the Liao-ho rivers.

4. What is self-realization in India and China?

In the West, personal growth and completion are regarded as self-realization. On the other hand, in India and China, the perfect moderation of power which controls individual desires and the noble character that never transgresses social rules is regarded as the primary self-realization. The purpose of self-discipline is the internalization of social rules (Tao/Dharma). Therefore, in both countries, one who subdues his desires and is ready to follow social rules wins respect as a man of fine character. In both countries, a high character means the perfect internalization of social rules. In other words, the more ego is erased, the more public confidence is won. Therefore, an ideal individual who has internalized Tao/Dharma through self-discipline is regarded as a typical hero in India and China. Of course, the more social rules are internalized, the more individuality is erased. That is why it is difficult to find individuality in a hero. In conclusion, a hero can be said to be an incarnation of Tao/Dharma. In India and China, a hero is a model of life that one should follow. He is only a typical sample for what to do, and not an independent person.

5. How do Indian and Chinese heroes differ from Greek heroes in Analytic
Psychology?

From the standpoint of Analytic Psychology, mythology seeks individuation for its final purpose. Individuation means self-realization which accomplishes the integration of consciousness and the Unconscious. According to the development of consciousness, Jung divides mythology into 3 stages: creation myth, heroic myth and holy marriage myth. These are typical themes which are shown in myths. The birth of an individual consciousness, the separation from the Unconscious, is suggested as a theme of creation mythology. Actions for self-realization that belong to the process of converting an instinctive drive into individual actions are proposed as heroic myth. And the integration of the Unconscious and consciousness is suggested as the theme of the holy marriage myth.

In the development process of consciousness, a hero appears as a powerless child at first, and then he develops into a still insignificant servant hero, and finally, he achieves true divinity. Most Greek heroes start out at early stage of heroic mythology as child heroes, while most heroes of India and China start out at the later stage of heroic mythology as servant heroes. And unlike Greek heroes, Indian and Chinese heroes do not marry princesses who symbolize the Unconscious, because they appear as perfected beings that have already unified their consciousness and the Unconscious.

6. Does Campbell’s pattern fit the heroes of India and China?

Campbell suggests a common pattern in all heroes, East and West, in three steps: separation (departure), initiation, and return. The common plot which covers all myths, legends, and folktales is named ‘monomyth’ by him. According to him, this monomyth is the core of heroic adventures, and all heroic myths are only expansions of these three nuclear units (separation/departure, initiation, and return) of the monomyth.

However, Campbell's formula does not fit many heroes of India and China. Not only heroes of both countries but also Western physical heroes do not follow his formula in many cases. His formula seems more apt to describe the mental process of an internal hero.

Campbell is not free from the criticism that he simplifies mythology, but he adds a new mental viewpoint to previous definitions of hero which emphasized external achievements.
According to his viewpoint, looking at this world differently and searching for new values are regarded as one of the virtues of a hero which can be achieved by a mental process. Indian and Chinese heroes add one more virtue to it, and that is the courage which maintains that which is difficult to maintain - Tao/Dharma. Not everybody can follow Tao/Dharma perfectly, and so one who follows it can become a hero. That is why heroes who do not depart for an adventure are common in India and China.

7. What are the characteristics of Indian and Chinese heroes?

In contrast with Greek heroes, Indian and Chinese heroes are not beings in between god and man. And their ability is not distinguishable from that of gods. Compared to Greek heroes, they seem to have more supernatural power, and so they can become one of the gods or go to the world of gods after death.

But the sharpest difference lies in the internal characteristics of the physical heroes of India and China. In the West, the images of hero can be classified into two categories: external hero and internal hero. One who becomes a hero through external fights is called an external hero. On the other hand, one who becomes a hero through a long training of the soul is called an internal hero, i.e. a saint. However, most Indian and Chinese heroes are endowed with both internal and external characteristics. Not only Indian heroes, but Chinese heroes also have to be endowed with a noble character and virtues. Even politicians who do not have any of the qualifications of a warrior are worshipped as heroes in China. The physical aspect of hero is regarded as important, but social duties which are expressed as Tao/Dharma are also important. The concept of Tao/Dharma, of course, is different according to time and place.

8. What are the different kinds of common and indigenous hero in India and China?

According to the role in myth, Indian and Chinese heroes can be classified into four: the main hero, the assistant hero, the anti-hero, and the hostile hero. One who plays a leading role for a given task can be defined as 'the main hero', and one who helps the main hero as 'the assistant hero'. One who stands against the main hero can be defined as 'the anti-hero'. He is
called the anti-hero, because he is the enemy of the main hero. But that does not mean that he does not have heroic qualifications. The anti-hero is different from a monster or a mere villain. Physically and mentally, he has the qualifications of a hero. Thus, one who has heroic qualifications equal to those of the main hero, but becomes a target to be overthrown because he represents different values, can be called 'the hostile hero.' In other words, if a hero is in consonance with Dharma and Tao, he becomes the main hero. If not, he becomes the hostile hero. Actually, the winner becomes the main hero and the loser remains the hostile hero.

According to the way of undertaking a task in a myth, Indian and Chinese heroes can be classified into two. The first type is the hero chosen for a mission. This type of hero who is summoned for the good of the world can be defined as a type of 'savior'. The other can be called as a type of 'troubleshooter', because this type of hero gains recognition as a hero by producing eminent achievements. Most human heroes belong to this type while most hero-gods and incarnations belong to the savior type.

The incarnation, the savior type of hero, is representative in Indian while the king sage, the troubleshooter type of hero, is indigenous in China. The function of god (religion) is stressed upon in India, and the function of king (politics) in China.

Besides, as all beings are considered holy existences in India and China, animal heroes who are noble and expert appear in myths while animal characters take ridiculous roles in the folktales of the West.

9. What is the Mission of Indian and Chinese Heroes?

If a man accomplishes any one of the below missions, he can be recognized as a hero:

i) The removal of harmful things

ii) The teaching of useful things

iii) Making people comfortable by governing a country

India and China lay stress on contributions to the world while the modern West stresses the self-realization of the individual.

Until now, nine topics were studied for defining the hero in India and China. The land from which Indian and Chinese mythology arose is the principle of nature. And the tree of both
mythologies has two roots: ‘The homogeneousness of man and god’, and ‘Relative good and evil’. The trunk of it is ‘the belittlement of ego’, and in various branches of time and place, the flower of ‘the hero of India and China’ blooms. The identity of the mythology of both countries can be guessed from the shape of this tree.

According to this study, the heroes of India and China can be defined as follows:

“The hero of India and China is an incarnation of Tao/Dharma, and an outstanding being who serves for the benefit of the world.”